WHITNEY

Whitney Museum of American Art
Members Magazine Spring 97

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of the Whitney Museum of American Art
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Chris Burden, *Pizza City*, 1996. Mixed media. MAK, Austrian Museum of Applied Arts, Vienna

Kristin Lucas, *Cable Xcess*, 1996. Video still. Courtesy of the artist

Back Cover Detail
Diana Thater, *Electric Mind*, 1996. Mixed media. Courtesy of David Zwirner, New York

Opening Sequence Details (L–R)
Cy Twombly, *Lepanto I*, from the *Lepanto Series*

Lari Pittman, *Once Left for Dead, Now Madly Kissed*

Zoe Leonard, *The Fae Richards Photo Archive*

Alexander Calder, *Pomegranate*

Kerry James Marshall, *Watts 1963*

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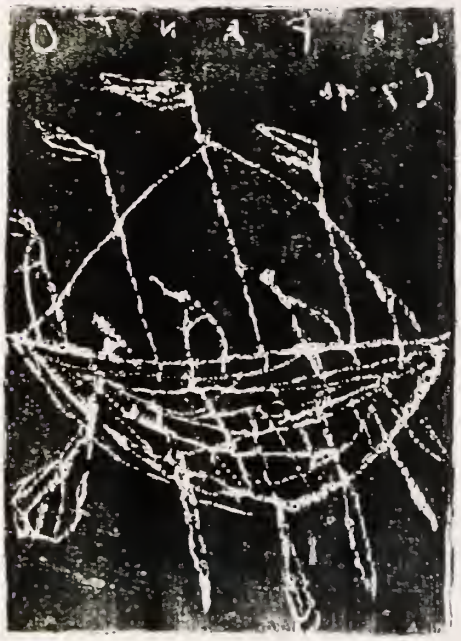

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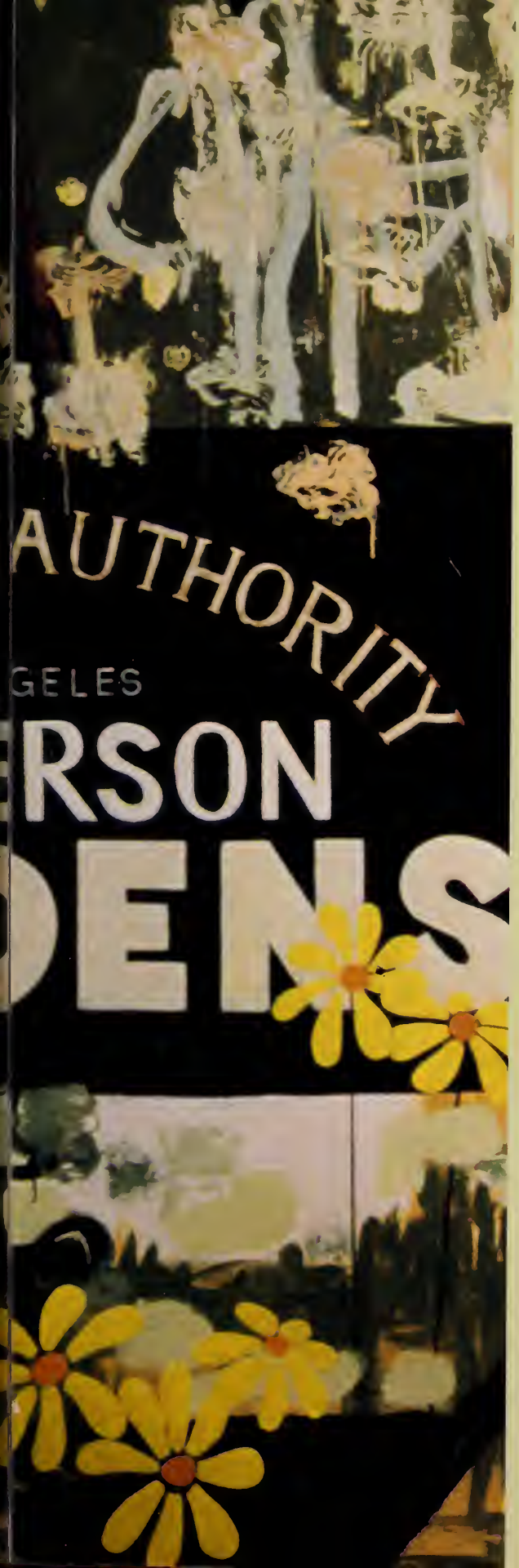

With the opening of our 1997 Biennial Exhibition, the current issue of *Whitney* celebrates more than six decades of Whitney Annual and Biennial survey exhibitions. A special "1997 Biennial Guide" considers the context of the 69th installment in this historic series and offers fascinating glimpses of the process by which the exhibition was organized, featuring interviews with co-curators Lisa Phillips and Louise Neri as well as selected American artists from three generations. We are honored that Beck's Beer has chosen to launch its U.S. arts sponsorship program with the 1997 Biennial.

Members will have many opportunities to enjoy a privileged viewing experience of the 1997 Biennial, with members receptions during the opening week of the exhibition; numerous educational programs, such as *The Biennial: An Insider's Look*, for which members receive generous discounts and priority registration privileges; and a festive members-only *Friday Evening at the Whitney: 1997 Biennial* in May. (For further information, please refer to page 7, or call our Members Hotline at 570-3641, or visit our website at http://www.echonyc.com/~whitney.)

There has never been a more exciting time to be a Whitney member! The 1997 Biennial will be followed by four extraordinary exhibitions on view at the Museum this summer: "Keith Haring: A Retrospective," "Frank Lloyd Wright: Designs for an American Landscape," "Sound Boxes," and "Views from Abroad : European Perspectives on American Art 3." This fall, in addition to major exhibitions of the works of Richard Diebenkorn, Bob Thompson, and Andy Warhol, the Whitney will open new galleries devoted to its Permanent Collection for the first time in the Museum's history, showcasing masterpieces from the Whitney's world-renowned collection of twentieth-century American art. As a member, you will be an important part of all these events, through your participation and your support of the ground-breaking exhibitions and programs presented by this unique institution.

The Trustees and staff of the Whitney Museum join me in welcoming you to the 1997 Biennial Exhibition. I hope you, your family, and friends will visit the Museum often during the coming months—to look, to think, to react, to evaluate, to enjoy. I look forward to seeing you in the galleries, and, as always, I'll be happy to respond to any questions or suggestions you care to send my way.

David A. Ross
Alice Pratt Brown Director

David A. Ross with Laurie Anderson and Lou Reed at the opening of "Nan Goldin: I'll Be Your Mirror"

97 Bi

On view throughout the Museum: March 20–June 1
Fourth Floor: March 20–June 1
Film and Video Gallery, Lobby Gallery, and Lower Gallery: March 20–June 8
Second and Third Floors: March 20–June 15

The 69th edition of the Whitney's signature Biennial exhibitions—inaugurated in 1932 by the Museum's founder, Gertrude Vanderbilt Whitney—provides an extensive overview of the cutting edge in American art created since 1995 and a vital forum for viewing, evaluating, and discussing current American art. A total of more than 200 selections by 70 artists—paintings, sculptures, drawings, film and video works, photographs, installations, printed media, dance, performance, and sound works—are on view throughout the Museum, most for the first time in the United States.

The 1997 Biennial Exhibition is co-curated by Lisa Phillips, who has been a Whitney curator since 1984, and Louise Neri, the U.S. editor of the international art journal *Parkett* and a curator of contemporary art. Over the last two years, Phillips and Neri reviewed thousands of slides and visited nearly 500 studios, traveling across the United States and to Europe and Brazil.

Represented artists range in age from 22 to 85. Though the balance of the artists are young, new works by well-known artists, such as Louise Bourgeois, Francesco Clemente, Bruce Conner, Tony Oursler, and Ed Ruscha, are also featured. The participation of a number of foreign-born artists working in America—from Chile, Mexico, India, Italy, Pakistan, Puerto Rico, Russia, and the United Kingdom—acknowledges the diversity of American art, as well as the shifting definition of American nationalism.

Kristin Lucas, *Cable Xcess*, 1996. Video still. Courtesy of the artist

For the first time, the principal curators of a Biennial also have organized the film and video segment of the exhibition. Selections include installations and audio and video stations located on each floor of the Museum, as well as an extended program of film and video works to be screened in the Film and Video Gallery on the Second Floor. (See enclosed Calendar for schedule.)

Catalogue: *1997 Biennial Exhibition*, by Lisa Phillips and Louise Neri. 208 pages, 180 illustrations, 62 in color. Distributed by Harry N. Abrams, Inc. Paper $35.

The exhibition is sponsored by [illegible]
Significant support has also been provided through an endowment established by Emily Fisher Landau.
Support for educational programs related to the exhibition has been provided by the New York State Council on the Arts. Additional funds for the exhibition have been provided by Austrian Airlines and the National Committee of the Whitney Museum of American Art.

© Philip-Lorca diCorcia,
New York 1993
Ektachrome print
Courtesy of PaceWildenSteinMacGill, New York

Timeline of Bien

For more than six decades, the Whitney Museum's series of survey exhibitions has served as a premier showcase for the achievements of modern American artists, presenting a wide scope of new art forms and reflecting the innovative, pluralistic character of American art during the twentieth century. Dedicated to the art of its own time, the Whitney Museum remains committed to its original mission to support and champion living American artists. All of the following works, now in the Museum's Permanent Collection, were acquired at the time of their exhibition in a Whitney Annual or Biennial.

A Curatorial Dialogue

The co-curators of the 69th Whitney Biennial are a study in contrasts. Lisa Phillips, a curator at the Museum since 1984, is low-key and serenely composed. Louise Neri, U.S. editor of the international art journal *Parkett* since 1990, is intense and animated, given to bursts of passionate analysis. But on the focus of the forthcoming exhibition, they are in complete accord. "We agreed very early on that neither of us wanted to do a sampler-style survey," says Phillips. "We realized that at least five really engaging shows could come out of our research, and this is one of them."

Lisa Phillips Louise Neri

When Phillips, who has been part of five curatorial teams for previous Biennials, was asked more than two years ago by director David A. Ross to organize this one, she chose Louise Neri to work with her: "I wanted to have a dialogue with someone else outside the Museum with a different perspective on American art." The foreign-born Neri, who worked in Australia and Europe before coming to the U.S. and who still spends much of her time abroad, brings to the task an extensive knowledge of developments in contemporary art as well as an outsider's perspective. "We talked a lot about the concept of inside and outside – about the idea of being inside and outside the institution," she says, "and the artist's constructed interior world and how this intersects with shared external realities."

In conversation, the two easily defer to each other, picking up and embroidering on ideas and observations. There's a relaxed camaraderie, perhaps because a certain courtship preceded the nuts-and-bolts business of selecting the works. As Neri puts it, "We found out quite a bit about each other's perspectives before we tried to find a common ground in art."

The choice of Neri led many to wonder if this Biennial would include contributions from other parts of the globe. The two decided early on to limit their research to artists living and working in the fifty states. However, within this parameter they reveal a rich and suprising cultural diversity. When pressed on the theme, Neri responds, "We use the word 'motivations' rather than 'theme' because we've really tried to approach the show from a point of view of the artists' motivations. But there's one thing that characterizes all the works in the show and that's a certain intensity, the intensity that comes with artists constructing their own worlds."

Several strains can be plucked from these rather broad concepts, however; Phillips identifies them as "personal cosmologies, the impulse to tell stories, and the surreal of the everyday." Among other things, the curators noticed artists' fascination with surveillance. "But we took it one step further, focusing on artists who are actually constructing fictive surveillance situations," Neri says. One example is the work

(continued on page 15)

1930S

nnials Past

Raphael Soyer, *Office Girls*, 1936. Oil on canvas. (Third Biennial Exhibition, 1936)

The Whitney Museum's invitational exhibition program, inaugurated in 1932 (the year after the Museum opened), maintained the spirit of the non-juried annual surveys at the Whitney Studio Club (1918–1928) that highlighted the work of its members. Documenting consistent support of the Realist tradition in American art, the Museum's survey exhibitions became a regular event for many American artists, including Raphael Soyer, whose thirty-eight appearancos make him a record holder.[1]

[illegible] the Annual & Biennial Exhibitions Held at the Whitney Museum of American Art (1931–1959) (Peter Hastings Falk and Madeleine Falk, Wilmington and New Haven, 1999).

Beginning in 1937, the Whitney Museum held two annual exhibitions, featuring painting in the fall, and sculpture and other media in the spring. A barometer of contemporary art styles, the Annuals traced the emergence of abstraction in American art of the mid-1930s. Arshile Gorky's use of interlocking organic elements created a bridge between the Cubist and Surrealist styles of European modernism and American Abstract Expressionism.

Arshile Gorky, *Painting*, 1936–37. Oil on canvas. (1937 Annual)

Biennial Events and Programs

Members Opening Events
Preview for all members
Wednesday, March 19 2–5 pm
Please present your Membership card for entry.
We expect this preview to offer members a particularly good viewing experience.

Preview Reception with the artists for Whitney Fellows and Whitney Circle members
Wednesday, March 19 7–9 pm

Opening Reception for Whitney Fellows, Whitney Circle members, Patrons and Friends
Wednesday, March 19 9–midnight

Reception for Contributors, Members, Artist and Student members
Friday, March 21 7–11 pm

Biennial Programs
Whitney Members receive priority enrollment and very generous discounts on all Public Programs. Pre-registration is required. To register by mail or fax, please complete the Members Programs Registration Form on page 11. If you are registering with your credit card, you may fax the form to (212) 570-7711 or call the Education Department at (212) 570-7710. **For updated information on all Public Programs, please call the Public Programs Hotline at (212) 570-7722.**

Whitney Fellows and Whitney Circle members, please note: All Conversations on Art and Symposia are free to Whitney Fellows and Circle members. Whitney Fellows may also attend courses free. There is a limit of two tickets per membership and reservations must be made at least one week in advance for all these events.

The Biennial: An Insider's Look
Session I: Tuesdays, March 25, April 1, 8, 15, 11 am–12:15 pm
Session II: Wednesdays, March 26, April 2, 9, 16, 6:15–7:30 pm
The Biennial is the most talked-about exhibition in New York. Explore the exhibition floor by floor with a Whitney lecturer in this four-part course when the Museum is closed to the general public. The final session will be led by a 1997 Biennial artist. Limited enrollment to encourage full participation.

Series admission: $90; members, senior citizens, and students with current ID $60.

Seminars with Artists: 1997 Biennial
Thursdays, March 20–April 24 6:15–7:30 pm
For the first time, these popular series of informal seminars will feature artists from the 1997 Biennial.
March 20: Paul McCarthy
March 27: Vija Celmins
April 3: Cecilia Vicuña
April 10: Cheryl Dunye
April 17: Gabriel Orozco
April 24: Richard Prince

Series admission: $100; members, senior citizens, and students with current ID $70. Individual sessions: $17.50; members, senior citizens, and students with current ID $12.50.

Conversation on Art: Chris Burden and David A. Ross
David A. Ross, *Alice Pratt Brown Director*, Whitney Museum, will discuss contemporary art and culture with artist Chris Burden, whose provocative work *Pizza City* is featured in the 1997 Biennial.
Tuesday, April 8 7 pm
Admission: $8; members, senior citizens, and students with current ID $6.

Lecture: What's New? Making Sense of Art in the 1990s
Tuesday, April 29 11 am–12:30 pm
Johanna Drucker, associate professor of art history, Yale University, examines the diversity of contemporary art, providing insight into how to understand the processes, issues, and strategies used by artists today.
Admission: $15; members, senior citizens, and students with current ID $10.

Special Performances
William Forsythe "Solo"
Cecilia Vicuña
March 29, 30, 31

Amanda Miller "Paralipomena"
Tony Oursler, Constance DeJong, and Stephen Vitello "Pink"
May 9, 10, 11

These special performances, featuring 1997 Biennial artists, will be held at the Performing Garage. For further information and for tickets, call (212) 570-7722.

Isamu Noguchi Garden Museum and Socrates Sculpture Park

Sculpture Garden
Courtesy of Isamu
Noguchi Garden
Museum, Long Island
City, New York

Thursday, May 22 9:30 am–4:30 pm

Join us as we explore the Isamu Noguchi Garden Museum and Socrates Sculpture Park on this day-long visit to Long Island City, Queens. Located on the studio site of world-renowned American-Japanese sculptor Isamu Noguchi, the museum comprises a sensational installation of more than 300 works created by the artist and is housed in a converted factory building encircled by a sculpture garden. Sculptures in stone, clay, and wood; elements of dance sets designed for choreographer Martha Graham; and Noguchi's famous "Akari" light sculptures are all discussed during our private tour. Following lunch at an historic local tavern, we continue on to nearby Socrates Sculpture Park. Site-specific installations on five acres overlooking the East River include recent sculptures by Magdalena Abakanowicz, Mark di Suvero, Jackie Ferrara, and Tom Otterness, among others. Fee (includes transportation, admissions, and lunch): $55.

Great American Collections: The Barnes Foundation

Thursday, April 10 9:30 am–7:30 pm

By popular demand, we are offering another trip to the Barnes Foundation in Merion, Pennsylvania, part of our continuing series celebrating great American collections. Established by Dr. Albert C. Barnes in 1922, the Barnes Foundation houses one of the finest private collections of early French modern and Post-Impressionist paintings in the world. In addition to an extraordinary number of paintings by Cézanne, Matisse, and Renoir, major works by Monet and Picasso are displayed among Old Master paintings, African sculpture, American art, and antique furniture. The Foundation reopened in the spring of 1996, following an extensive three-year renovation, during which time 80 paintings from the collection traveled on a record-breaking worldwide tour. Members enjoy an introduction to Dr. Barnes' collection during a private luncheon at one of Philadelphia's Main Line restaurants. A leisurely viewing of the collection follows, with time for exploring the Foundation's 12-acre arboretum. Fee (includes transportation, admission, lunch, and refreshments): $95.

Storm King Art Center

Saturday, June 7 9:30 am–5 pm

Storm King Art Center, located in Mountainville, New York, is America's leading outdoor sculpture museum, featuring a remarkable collection of post-1945 sculpture sited on 400 acres of lawns, terraces, fields, and woodlands. Against a dramatic Hudson River landscape, more than 120 sculptures are presented, including works by Louise Bourgeois, Alexander Calder, Barbara Hepworth, Henry Moore, Louise Nevelson, Richard Serra, and David Smith. Celebrating the 30th anniversary of its extensive collection of masterworks by Smith, "The Fields of David Smith" is the Center's special exhibition this year, on view both outdoors and in the French Norman-style museum. Members enjoy guided tours and a picnic lunch, with free time for independent exploration of the sculpture park and museum. Fee (includes transportation, admission, and a picnic lunch): $55; members' children $35.

LOOKING AHEAD

Frank Lloyd Wright in Chicago and Wisconsin

Wednesday, September 24–Sunday, September 28

In conjunction with our special exhibition "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932" (June 25–September 14, 1997), we are offering members a uniquely designed trip to Wright country, where his aesthetic was formed. Visits are planned to a number of Wright's masterworks, including the world-famous S.C. Johnson Wax Administration Building in Racine, the Frederick C. Robie House in Chicago, and Unity Temple in Oak Park. Other highlights of the trip are tours of private Wright-designed houses; his own early home and numerous "Prairie Style" residences in the Chicago suburb of Oak Park; the Annunciation Greek Orthodox Church in Milwaukee; Taliesin, Wright's summer home and workshop in Spring Green, Wisconsin; the Art Institute of Chicago; the Milwaukee Art Museum, designed by Eero Saarinen, on the shore of Lake Michigan; and several private collections. For a complete itinerary, please call the Members Hotline at (212) 570-3641.

American Artists of the Maine Coast

Tuesday, June 17–Sunday, June 22

Explore Maine's rich artistic heritage and dazzling coastal scenery during this trip planned especially for Whitney members. Following our arrival in Portland, we visit Winslow Homer's studio and surrounding shingle-style summer cottages at Prout's Neck, and enjoy a welcome reception, followed by dinner at the famous Black Point Inn and a lecture on American art in Maine. An architectural tour of Portland, and visits to the Portland Museum of Art, the Walker Art Museum at Bowdoin College in Brunswick, and a private collection fill our second day, which ends with a lobster dinner and the first of two nights at the Whitehall Inn in Camden. During the next few days, we'll visit sites of Andrew Wyeth's paintings, artists' studios, and picnic on Monhegan Island; the Olson House, site of Wyeth's "Christina" paintings, with a member of the Wyeth family; the Farnsworth Museum in Rockland, with its extraordinary collection of works by Maine painters; and artists' and craftspeople's studios in Camden, Rockport, and Blue Hill. Our last two nights are spent at the Asticou Inn in Northeast Harbor on Mt. Desert Island, where we'll tour many stunning sites painted by the Hudson River School painters and American modernists. Visits to the Maine studios of noted contemporary artists are planned. For a complete itinerary, please call the Members Hotline at (212) 570-3641.

Point Road, Maine

Left: Fairfield Porter
The Dock 1974–75, Oil on canvas, William A. Farnsworth Library and Art Museum, Rockland, Maine

To register for Members Art Study Tours: Please complete the registration form on page 11. If you are registering with your credit card, you may fax the form to (212) 606-0205 or call the Members Hotline at (212) 570-3641 for immediate assistance. Attendance is limited; registration is accepted in order of receipt. All programs are subject to change. Program fees are non-refundable unless the space can be filled from a waiting list. We reserve the right to cancel a program because of insufficient participation or other circumstances beyond our control, in which case all fees are refunded. Program fees cover actual expenses and are, therefore, not tax deductible.

Whitney Museum of American Art Editions

The Whitney's tradition of support for American printmaking is being reinvigorated with the launch of Whitney Museum of American Art Editions, a program through which the Museum will commission new prints from American artists. Funds from the sale of these unique editions, published by Julie Sylvester Cabot, are earmarked for the Museum's print acquisitions fund.

Cy Twombly has created the first prints for Whitney Museum of American Art Editions, *Lepanto* (1996), a series

Cy Twombly, *Lepanto I,II,III*, 1996. Cardboard plate engraving printed as monotype on japanese paper. Whitney Museum of American Art, New York 96.177, 96.178, 96.179

of three cardboard plate engravings printed as monotypes by the artist. Each is a rendering of ships at sea inspired by the legendary sixteenth-century Battle of Lepanto between The League of European Nations and the Ottoman Empire. The prints are the first Twombly has produced in almost twenty years, and are among only some eighty done during his career. Each has a different edition—of ten, eleven, and twelve—and four artist's proofs. The price for each print is $30,000.

David A. Ross, *Alice Pratt Brown Director*, comments: "We intend for Whitney Museum of American Art Editions to support American printmaking, to encourage young collectors by making work by prominent artists available at reasonable prices, and to help earn the Museum much-needed acquisition funds." The next edition will be commissioned from artists in the 1997 Biennial Exhibition and published in spring 1997.

For further information about Whitney Museum of American Art Editions, please contact Stacey Schmidt at (212) 606-0214.

Campaign for the Whitney

Having successfully launched a "Campaign for the Whitney" in September 1995, the Whitney Museum has now completed Phase I of its building expansion and renovation project. Phase II of the program—creation of the Museum's first Permanent Collection galleries—began in January 1997. The original $35 million Campaign goal has been increased by 15 percent in order to meet refined construction costs and provide for the first thorough restoration of the Museum's Marcel Breuer-designed building on Madison Avenue, built in 1966.

The Whitney Museum under scaffolding during the Breuer Building Restoration, January 1997

To date, $33.2 million, or 83%, of the revised $40 million Campaign goal has been raised from the Museum's Board of Trustees, individual donors, foundations, and corporations. In addition, in June 1996 the Whitney was awarded a $1 million challenge grant from The Kresge Fondation. The Foundation will release the grant upon the Museum meeting its goal of raising the remaining funds to complete the expansion and renovation project.

The Campaign for the Whitney is part of a long-range plan to increase public accessibility to the Museum's renowned collection and to enhance its financial stability. The Campaign will significantly increase the institution's endowment fund while supporting construction and operating costs. Exhibition space in the Whitney's Breuer building will increase by 33 percent, providing the Museum with galleries devoted exclusively to the Permanent Collection. Richard Gluckman Architects, internationally acclaimed for their work in art museums and galleries, are directing the renovation project, scheduled for completion in late fall 1997. The exterior appearance of the Breuer building will remain unchanged by the renovation and the Museum will continue to remain open during construction.

To ensure the Campaign's successful completion, the Museum will need critical assistance from the public sector and its membership. Please join us now! For more information regarding the Campaign for the Whitney and its special Breuer Building Restoration Fund, please call Alexandra Wheeler at (212) 570-7700.

1997 American Art Award

On Thursday evening, June 26, 1997, the sixth annual Whitney Museum American Art Award will be presented to J.P. Morgan & Co., Inc., at a gala dinner dance to be held at the Museum. Douglas A. Warner, III, Chairman of the Board and Chief Executive Officer, will accept the award on behalf of J. P. Morgan. Philip A. Geier, Chairman and CEO of Interpublic Companies, is serving as Dinner Chairman.

The Whitney Museum American Art Award is given annually to an individual or representative of an organization that has made a sustained commitment to diversity, quality, and originality of American artistic achievement. Since its inception, the award has been underwritten by Cartier, Inc. The artist selected to create this year's award is Tony Oursler.

For further information or to puchase tickets for the gala, please contact Marita O'Hare at (212) 570-3672.

Faces at the Whitney

Joel Bacon

Installing the Biennial

"You have to be able to handle a 1,000-pound crate and execute a Jonathan Borofsky or Sol LeWitt wall drawing from a set of thumbnail instructions," says Joel Bacon, the Whitney's head preparator. "You have to be able to communicate with artists and curators and truckers and riggers. In terms of physical ability and personalities, it really runs the gamut."

Bacon manages the Museum's team of five art handlers. He has seen—and installed—it all for over twelve years as an art handler at the Whitney: from Duchamp's icon *The Large Glass*, to the greased hearse that had to be rigged under the elevator for the 1995 Biennial, to the room-size installations for last year's Kienholz retrospective. And it's Bacon and his crew who must routinely find the practical solutions for artists with limitless imaginations.

"Occasionally we do get people who are especially particular," Bacon admits. "You have to learn to accommodate eccentric demands. But ultimately we hope that we can satisfy everyone's needs."

Bacon, a painter, has worked as a printer's apprentice and a carpenter, teaching himself electrical wiring, construction, and plumbing along the way. In his late twenties, he landed freelance jobs doing painting and carpentry at the Guggenheim Museum. When he eventually got the chance to install a show, he remembers the intense joy he felt hanging a Paul Klee. "I was just euphoric." When a full-time position opened up at the Whitney, he jumped at it.

Dozens of Biennial artists and hundreds of works of art will arrive at the Museum over the next few weeks—audio and video environments, installations of clothing, objects, and thousands of miniature buildings, as well as more traditional paintings on canvas. "You feel the electricity well before the artworks come in," Bacon says of the Biennial. "The sense of anticipation just builds. The exciting thing for me is to see what the new works are going to look like. The element of surprise—that's what does it for me."

And for the audience? "I think the Biennial should make people think about what art is—and discuss it. It's important that it gets under people's skin."

96 Whitney Museum
erican Art Award presented
Leonard A. Lauder;
el Shapiro, *Untitled*,
96. Cast bronze on
hogany base. Whitney
useum of American Art,
ew York 96.131

Members Program Registration

By Mail Please complete this form and mail with your check to: Membership Office/Programs, Whitney Museum of American Art, 945 Madison Avenue, New York, NY 10021-2790
By Phone (212) 570-3641 **By Fax** (212) 606-0205

NAME

ADDRESS

CITY STATE ZIP

DAYTIME TELEPHONE WITH AREA CODE

2ND NAME (PLEASE FILL IN IF ORDERING TWO TICKETS FOR ANY MEMBERS TRIP)

I would like to attend the following events:

TITLE
DATE NO. OF PEOPLE x $ PRICE =

TITLE
DATE NO OF PEOPLE x $ PRICE =

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TITLE
DATE NO. OF PEOPLE x $ PRICE =

I have enclosed a check for $
payable to the Whitney Museum of American Art.

Please bill my (check one)
O Visa O Mastercard O American Express

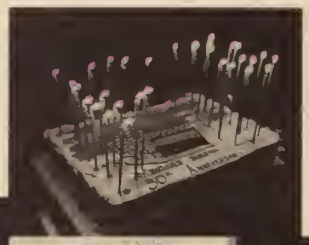
CREDIT CARD NUMBER

EXPIRATION DATE

SIGNATURE (REQUIREO FOR CREDIT CARDS)

Breuer Building Bash in the Lower Gallery

David A. Ross, Alice Pratt Brown Director, and Flora Miller Biddle, Honorary Chairman and granddaughter of the Museum's founder, Gertrude Vanderbilt Whitney, lead Whitney members in a champagne toast



Three generations of the Whitney family—Flora Miller Biddle, Fiona Donovan, and Flora Donovan—cut the Breuer building birthday cake, as Leonard A. Lauder, Chairman, looks on

Constance Breuer and J. Stewart Johnson

Leonard A. Lauder, dinner guest, Evelyn Lauder, Miuccia Prada, and David A. Ross

Breuer Building Birthday Party, October 25, 1996
Members and long-time supporters of the Whitney Museum turned out in large numbers to celebrate the thirtieth birthday of its Breuer-designed building. The party included live jazz, festive refreshments, Breuer Building balloons designed by Maira Kalman, and tours of "Breuer's Whitney: An Anniversary Exhibition."

Become an architect and make your own museum birthday hat!

Linda Garrett, Gabriela de Guzman, and George Mayo man the Membership Raffle

Put on your hard hat, take your clipboard and pencil, and get ready to explore the Museum!

Breuer Building Birthday Celebration, October 26, 1996
The Whitney Museum opened its doors to New York City to celebrate the thirtieth anniversary of the Breuer building. Throughout the day, there were special activities for children and their families. Families explored the unique architecture of the Museum through a special written guide to the building. They discoved its stairwells, elevators, odd-shaped windows, and other hidden features. In a special hands-on workshop, children and their parents designed and made their own museums and wore them home.

John F. Kennedy, Jr., Leonard A. Lauder, Caroline Bessette Kennedy, Barbaralee Diamondstein-Spielvogel, and David A. Ross

Carl Spielvogel, Jessye Norman, Matilda Cuomo and her son, Christopher Cuomo

Volunteers Holiday Party, December 13, 1996
At their annual holiday party, our incredible Membership and Store Next Door volunteers were acknowledged by Leonard A. Lauder, Flora Biddle, and David A. Ross for their dedication and the crucial role they play in making the Museum a friendly place. Dressed in period costumes, the Madison Square Garden's Carol Carolers, from the production of "A Christmas Carol," entertained during the dinner. To learn more about volunteer opportunities at the Whitney, please call volunteer coordinator Elise Pustilnik at (212) 570-3641.

Breuer Building Ball and Bash, November 4, 1996
To celebrate the thirtieth anniversary of the opening of its Museum building designed by Marcel Breuer and Hamilton Smith, the Whitney held a gala black-tie dinner dance, which was generously underwritten by Miuccia Prada and Patrizio Bertelli. Serving as co-chairmen were John F. Kennedy, Jr., whose mother Jacqueline Onassis cut the ribbon when the building first opened in 1966, Barbaralee Diamonstein-Spielvogel, and Miuccia Prada. More than 600 guests enjoyed an American menu created by Glorious Food and danced to the music of the Sensational Soul Cruisers and Little Anthony and the Imperials. Guests at the after-party bash, organized by the Lobby Gallery Associates, relaxed in a fabulous "modernist" interior created in the Museum Courtyard by Meredith and Jeff Huchison.

Flora Miller Biddle thanks volunteers

David A. Ross greets membership volunteers

Madison Square Garden's Carol Carolers perform

Volunteer coordinator Elise Pustilnik with volunteers Harriet Friedman and Ann Steinberg

Jean Stein and David A. Ross

Leonard A. Lauder with associate curator Beth Venn

Artists Jeanne-Claude and Christo; Carolee Schneemann with dinner guests in background

Susan Lorence, Jasper Johns, and "Making Mischief" curator Francis M. Naumann

Exhibition Associates Dinner, November 19, 1996
A dinner to celebrate the opening of the exhibition "Making Mischief: Dada Invades New York" honored the Exhibition Associates, supporters of the exhibition; lenders; and friends of the Museum.

Romare Bearden, *Mysteries*, 1964. Photomontage Estate of Romare Bearden; Courtesy of ACA Galleries, New York and Munich

Romare Bearden in Black-and-White: Photomontage Projections, 1964

One of the least known and perhaps most revealing aspects of the work of Romare Bearden (1914–1988) is documented in this exhibition, on view through March 20, 1997, at the Whitney Museum of American Art at Philip Morris and from March 27 to May 21, 1997, at the Whitney Museum of American Art at Champion. The first step toward a comprehensive and conclusive assessment of Bearden and his place within the context of American art and African-American culture, the exhibition was organized by Gail Gelburd, Council for Creative Projects, Lee, Massachusetts, and funded by Philip Morris Companies, Inc. The accompanying catalogue by Gelburd and Thelma Golden, curator, Whitney Museum of American Art, includes a foreward by David A. Ross, *Alice Pratt Brown Director*, Whitney Museum of American Art, excerpted here.

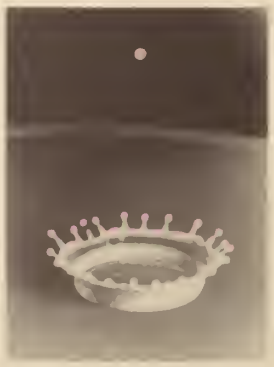
Catalogue: *Romare Bearden in Black-and-White: Photomontage Projections 1964* by Gail Gelburd and Thelma Golden. 88 pages, 36 illustrations, 20 in color. Distributed by Harry N. Abrams, Inc. Paper $17.50

Romare Bearden was a unique and powerful voice in postwar American art. Living in a period of political and aesthetic upheaval, he challenged his peers to tackle the crucial issues of the day. The extraordinary photomontage work produced by Bearden at the height of the civil rights struggle in 1964 exemplifies the ways in which successive generations of artists continued to expand both the formal and contentual possibilities of this essential twentieth-century medium.

The *Photomontages*, first shown in 1964, resonate with questions that still confront American artists as cultural producers and citizens. Thematically, Bearden's concerns for justice and civil rights are expressed with dignity and power. These works as a series provide a rare historical framework for understanding artists who chose to engage the compelling issues of their times. Viewing these challenging and visually complex works, little known and rarely seen, also enables us to gain a deeper comprehension for Bearden's unique creative process—not only of his aesthetic vision but of his relationship to the jazz-based logic of theme, variation, and ingenious improvisation.

Bearden's relationship with the Whitney Museum reaches back to 1945, when he appeared in his first Whitney Annual. He was included in seven additional Annuals, and his collage *Eastern Barn* (1968) is an important part of the Museum's Permanent Collection.

Harold Edgerton, *Milk Drop Coronet*, 1957, printed 1984–1990 from the portfolio *Ten Dye Transfer Photographs*. Dye transfer print. Whitney Museum of American Art, New York, Gift of The Harold and Esther Edgerton Family Foundation 96.126.3



Quicker Than a Wink: The Photographs of Harold Edgerton

This exhibition presents eighty of Harold Edgerton's remarkable photographs, selected from more than 125 Edgerton photographs recently donated to the Whitney Museum by the Harold and Esther Edgerton Family Foundation. They are on view at the Whitney Museum of American Art at Champion through March 19, 1997 and at the Whitney Museum of American Art at Philip Morris from March 27 to June 27, 1997. A brochure, with essays by Eugenie Tsai, associate curator and curator of branches, Whitney Museum of American Art, and Angela Kramer Murphy, accompanies the exhibition.

Harold Edgerton's utilization of the stroboscope, the basis for high-speed photography, revolutionized the photographic process sixty years ago. Edgerton (1903–1990) made his discovery when he was a graduate student at the Massachusetts Institute of Technology. While using a light flashing at the same speed as the whirling rotors of an engine, Edgerton could optically stop the movement of the rotors and see them with perfect clarity. He then paired his stroboscope with a camera, and stroboscopic photography was born; for the first time, events occuring in microseconds could be captured on film.

The implications of Edgerton's work have been great. During World War II, he adapted his stroboscopic technology for use in nighttime aerial reconnaissance photography and for photographing the phases of a nuclear explosion. He also developed underwater cameras, lighting systems, and sonar for photographing the ocean's depths. This technology was used by Edgerton when he worked on the *Calypso* with Jacques Cousteau and when he helped scientists explore the murky depths of Loch Ness, and by the archeologists who took the first photographs of the Titanic wreckage.

In her brochure essay, Tsai concludes: "Edgerton's stroboscopic photographs have greatly expanded our comprehension and knowledge of the world by revealing the mystery and wonder underlying the simplest actions and objects. Since Edgerton began to publish his photographs, pouring a glass of milk has never been the same."

The Whitney Museum of American Art at Philip Morris is funded by Philip Morris Companies Inc. 120 Park Avenue at 42nd Street, New York City

The Whitney Museum of American Art at Champion is funded by Champion International Corporation. One Champion Plaza, Atlantic Street at Tresser Boulevard, Stamford, CT

For hours and program details, please refer to the Spring Calendar, located in this magazine's centerfold.

of a San Francisco artist who uses the name of Bureau of Inverse Technology. B.I.T.'s contribution to the Biennial is a video titled *Suicide Box*, a documentary-like record of purported suicides off the Golden Gate Bridge. But most of it – except for a few facts and statistics – is completely fabricated, underscoring the weaving together of fact and fiction that makes up daily life.

There will also be a number of large-scale installations by relative newcomers like Cecilia Vicuña and Kara Walker as well as familiar names, like Jason Rhoades and Chris Burden. And the show spans several generations, from artists in their twenties to the doyenne of psychological surrealism, Louise Bourgeois, who has constructed a series of works from her own clothes saved over a lifetime. "She's made these incredible conversation pieces; the clothes 'speak' to each other from different periods," Neri says.

Unlike the 1995 Biennial, which was largely a reflection of one curator's taste, this year's show came about through a joint deductive process. The curators looked at thousands of slides, visited countless studios, and engaged in ongoing and spirited discussions. "The subjects, the thematic sense of what we're dealing with, really came out of the work," Phillips says. The footwork alone could have proved daunting to many. They logged some 60,000 miles on American Airlines. But "in terms of mind travel, it was more like millions of miles."

With two women in charge, one might expect a feminist – or at least a female – sensibility to emerge. "Sometimes I think women can be better collaborators," Neri claims. "You make up your mind in the beginning that every conflict has to be a productive conflict."

Whereas critics cited the conceptual or political orientations of previous exhibitions, the 1997 Biennial is, Phillips says, "a very visual and sensorial odyssey." And the curators have given considerable thought to constructing the flow of the art and the flow of visitors through the galleries. "There's going to be a different rhythm from most Biennials I've experienced, where there have been more similarities of scale," she adds. "There's a constant shift here between the macro and micro."

With just a few weeks before the opening, neither curator gives any sign of first-night jitters, though Phillips claims that she's had at least one nightmare. "I dreamed I came to the show and it was full of things that I didn't recognize."

Above: Zoe Leonard, *The Fae Richards Photo Archive*, 1993–96. Courtesy of Paula Cooper Gallery, New York

Left: Lari Pittman, *Once Left for Dead, Now Madly Kissed*, 1996. Oil on prepared wood, attached framed work on paper. Collection of Barbara Goldfarb; Courtesy of Regen Projects, Los Angeles

1940S

Jacob Lawrence, *Tombstones*, 1942. Gouache on paper (1943 Annual)

Following the death of Gertrude Vanderbilt Whitney in 1942 and during a year in which the Museum's merger with the Metropolitan Museum of Art was under serious consideration, the Whitney reopened for the "1943–44 Annual" because of the exhibition's importance to young artists. At the age of twenty-five, Jacob Lawrence was already using his characteristic silhouetted figures and strong graphic idiom to explore themes of social injustice and racial tensions in urban life.

David Smith, *Cockfight-Variation*, 1945. Steel (1946 Annual)

As New York began its rise to prominence as an international art center, with the phenomenal success of Abstract Expressionism in the 1950s, the first Annual after World War II witnessed both Jackson Pollock's Whitney debut and the Museum's first acquisition of a sculpture by David Smith. To create this figurative composition, Smith welded steel elements into an open, linear construction that broke away from the volumetric mass of conventional monolithic sculpture.

Artists Speak

Three artists at different stages of their careers reflect on the experie

Louise Bourgeois inside *Cell, Arch of Hysteria.* Courtesy of the artist

Louise Bourgeois

Louise Bourgeois first showed her work in a Whitney Annual in 1945, at the age of thirty-four, when the Museum was on Eighth Street in Greenwich Village. The 1997 edition is her nineteenth appearance, and the honor has remained an important one: "If you were not in the Whitney Annual," she says of the early years, "you were lower than dirt." She remembers that in those days "the show was a way of meeting the collectors. People would come, and they would buy."

Bourgeois' psychologically charged works have never fit neatly into any of the "isms" by which American art tends to be categorized. Nor did the old Whitney building leave much physical room for her to maneuver. "The old Whitney was totally rigid. The walls were there for eternity and there was no flexibility at all," Bourgeois recalls, referring to the converted townhouses on Eighth Street. The Breuer building is more forgiving. Her contribution to this year's Biennial is an installation constructed from clothing she has worn and collected over a lifetime which required a space where "no other artist would interfere." The piece is a metaphor for the places where strangers meet: "Either they acknowledge one another, and they are friendly, or they retreat into little side rooms," she explains.

This has been a banner year for Bourgeois. The College Art Association, a national organization of art historians, gave her its Women in the Arts Recognition Award. "I would consider these two honors—the Whitney and the CAA—as a distinction I dedicate to the younger ones," she says. "I'm very much in touch with younger artists." Indeed, the artist plays host at an informal weekly salon, where twenty-somethings bring slides and seek out her advice.

Louise Bourgeois, *One and Others* 1955. Painted and stained wood Whitney Museum of American Art, New York 56.43 (1956 Annual)

1950S

Alexander Calder *Pomegranate* 1949 Sheet aluminum, steel, steel wire, and rods (1950 Annual)

During the 1950s, abstraction steadily gained acceptance by the American public. Alexander Calder, the inventor of mobiles and stabiles, was able to return to working in metals unavailable during the war years. In 1950, the Whitney purchased its first Calder sculpture, this unusual base-supported mobile of deftly balanced biomorphic shapes.

George Tooker, *The Subway*, 1950. Egg tempera on composition board (1950 Annual)

Symbolic realism, epitomized in the anecdotal figurative style and the aura of existential terror in George Tooker's best-known painting, provided this decade's alternative to Abstract Expressionism. Tooker depicts the subway as a negation of life and the modern metropolis as a kind of limbo.

Chris Burden, *Pizza City* (detail), 1996. Mixed media. MAK, Austrian Museum of Applied Arts, Vienna

Below Left. Kara Walker, *African't*, 1996. Cut paper and adhesive on wall. Collection of Peter and Eileen Norton
Below Right Kara Walker, 1996. Courtesy of Wooster Gardens, New York

being selected for the 1997 Biennial Exhibition.

Chris Burden with *L.A.P.D. Uniform*, 1994. Courtesy of Gagosian Gallery, New York

Chris Burden

It took Chris Burden seven years to accumulate the 40,000 components for the work he will show in this year's Biennial. The pieces of *Pizza City* are individually glued to create a miniature, "ideal" metropolis that spreads across approximately 1,500 square feet. Burden, who is fifty, has lived and worked in California for more than twenty years. He first became known in the 1970s for performance pieces that tested his physical and psychological endurance. He has since taken on sculpture at an equally epic scale, producing a suspended flotilla of 625 submarines for the 1989 Biennial and a gargantuan mass girded by hundreds of feet of train tracks called *Medusa* (1991).

This is Burden's fourth Biennial. What does the Biennial mean for an artist at a mid-point in his career? "In essence, it means you're one of the players out there. It's some sort of confirmation that you're part of the dialogue," Burden says, adding, "I'm really happy that *Pizza City* is being shown at the Biennial because it gives a lot of people in America a chance to see it." And what about the criticism the show inevitably gets? "It's like people bitching about the weather or taxis, isn't it?"

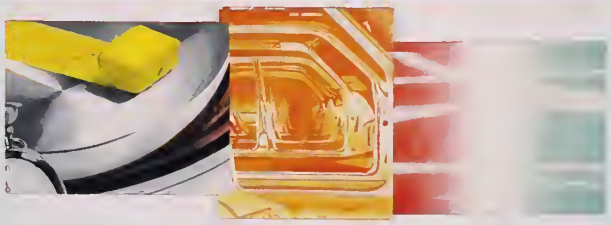
Kara Walker

"I've always viewed the Biennial as the cotillion," says Kara Walker, "kind of intimidating but something desired, something to aspire to." The analogy seems appropriate coming from an artist who uses figures and imagery culled from antebellum society only to disrupt the genteel-seeming scene, creating often macabre narratives that comment on issues of class and race. The new work she will show in the Biennial incorporates her signature, eighteenth-century-style cutout black silhouettes. But according to Walker, the pieces are "more mysterious" than her previous work. "They're fairly minimal," she says, "but in essence they are about the desire of people to actively pursue racial harmony, and everything that befalls them in the process."

Walker, twenty-eight, lives and works in Providence, Rhode Island (where she received her MFA in painting from RISD in 1994). This is her first Biennial, capping a year during which her work gained significant critical attention, with articles in *Artforum* and exhibitions at the San Francisco Museum of Modern Art and Chicago's Renaissance Society. As for her route to the Whitney, she says, "I was actually far removed from the process. Lisa Phillips and Louise Neri had seen my work at the gallery and corresponded entirely through it; I met them only a few weeks ago in New York [October 1996]."

At the 1966 Annual, the new Whitney Museum building—conceived as a large-scale sculpture by architect Marcel Breuer—proved to be a compatible environment for the clean, precise structures of Robert Smithson. Minimalist scupture and painting was introduced in major exhibitions at the Jewish Museum and the Guggenheim Museum in the same year.

Robert Smithson, *Alogon*, 1966. Painted stainless steel (1966 Annual)



James Rosenquist, *U-Haul-It*, 1967. Oil on canvas (1967 Annual)

In the 1960s, the Whitney held one Annual each year, alternating between painting and sculpture. The balance of established artists and new talent shifted, with more than half of the artists exhibited under thirty-five years of age. Pop artists, such as James Rosenquist, forged a new kind of representation with images drawn from postwar American consumer culture and the mass media.

Joel Shapiro, *Untitled (House on Field)*, 1975–76
Bronze on wood base
(1977 Biennial)

The Biennial Exhibition as we know it today, combining all media and filling the entire Museum, was instated in 1973. Thematic group shows included more than one work by each artist. In his variations on a house motif set upon an elaborate base, Joel Shapiro used traditional materials and a miniature scale to humanize Minimalism.

Elizabeth Murray, *Children Meeting*, 1978. Oil on canvas (1979 Biennial)

A popular success, the 1979 Biennial returned to a presentation of the diverse developments in art produced during the past two years, without a special focus. A third of the artists represented were women. Elizabeth Murray created boldly colored organic images with references to nature and the human body.

Dan Cameron

Dan Cameron is a senior curator at the New Museum of Contemporary Art in New York
© *Artforum*, March 1995, "Two Years Before the Mast," by Dan Cameron (excerpt)

Two Years Before the Mast

Like Spring cleaning, romance, and hay fever, the time comes every (other) year when many of us can be found indulging in compulsive rounds of Whitney Biennial Trivial Pursuit. You're all seasoned players so I'll skip the easy questions, like when the Whitney started holding its surveys (1932), or when they changed from annual to biennial (1973). Admittedly, I probably take America's premier contemporary-art survey a little more seriously than I should. For me, a recent opportunity to browse the museum's archives was a chance to fulfill my periodic urge to dive deep as a baseball fan into the high-season euphoria of facts and statistics.

Who were the first Abstract Expressionist and Pop artists, respectively, to show in a Whitney Annual? Arshile Gorky in 1936 and Marisol in 1962. *Who has participated in the most Biennials?* There's room for argument, but Theodore Roszak clocked over two dozen appearances. *What was the most international Biennial?* Though the show is supposed to include U.S. artists only, the migration of European talent during World War II gave the 1946 show a banner foreign list: Marc Chagall, Salvador Dali, Max Ernst, László Moholy-Nagy, Yves Tanguy, and Jean Xceron.

Now for the sexier stuff. *Name some artists the Biennial "discovered" early in their careers.* David Smith became a regular in 1941, Romare Bearden and Louise Bourgeois in 1945. Jackson Pollock was anointed in 1946, before *Life* or even Betty Parsons had gotten to him. Joan Mitchell arrived in 1951, Leon Golub in 1955, Robert Irwin in 1957. The margins got smaller after the 50s, though it still seems pretty clairvoyant to include Mary Heilmann in 1972 and Barbara Kruger (as a fiber artist!) in 1973. *Name some notorious late arrivals.* Robert Rauschenberg had to wait until 1961. Andy Warhol debuted in 1967, accompanied by critical grumbling that "he's a movie producer now, who has contributed little to American painting in the past two years." Both Bruce Nauman and Carl Andre made it in 1970; Alice Neel cooled her heels until 1972; Robert Ryman arrived in 1977; and Christo in 1981. *Finally, name at least five well-known artists who have never been in a Biennial.* Let's see—there's Ann Hamilton, David Ireland, Ray Johnson, Paul McCarthy, Faith Ringgold, Carolee Schneemann, etc., etc.

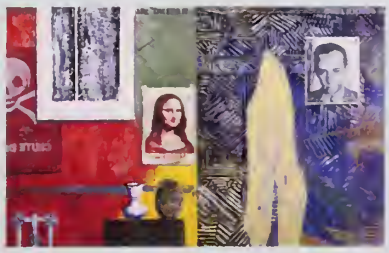
Many artists admit to a certain sensitivity when it comes to these selection patterns. Nancy Spero, invited in 1993, four decades after leaving art school, confesses to some resentment: "When the Whitney finally got around to calling, it felt like it was because they wanted to keep their conscience clean." Peter Saul, who debuts this year [1995], suspects that the upcoming Biennial "is to make up for the last one: it's a lot of people who have given up, or are old, or live in the desert." Thomas Lanigan-Schmidt made the cut in 1991, when he

Diana Thater, *Electric Mind*, 1996. Mixed media. Courtesy of David Zwirner, New York

While film and video programs were included in Biennials during the 1970s, the 1983 Biennial was termed the first truly multimedia Biennial. The growth of increasingly ambitious installation art and a resurgent interest in figuration in the early 1980s are evident in this dynamic work by Jonathan Borofsky.

Jonathan Borofsky, *Man in Space II at 2,783,196 and 2,783,197*, 1982. Acrylic on canvas and wall with newspaper, photograph, plastic ring, string, and motor (1983 Biennial)

Featured among the ranks of newcomers to the Biennials of the 1980s were a few veterans, selected because of their continuing influence on emerging artists. Jasper Johns' anthology of personal and artistic references was acclaimed a modern masterpiece at the 1983 Biennial.



Jasper Johns, *Racing Thoughts*, 1983. Encaustic and collage on canvas (1983 Biennial)

was 43: he would have preferred to be in the 1985 version, he says, "when Kenny Scharf did the bathrooms and Lisa Phillips got into trouble."

I suppose when I started my Trivial Pursuit research I had the idea that the Biennial has always been playing catch-up. What it ended up signaling, though, was how a show like this can be largely right and largely wrong, both at once, most of the time. Biennials have made egregious errors, but have also suggested the significant developments and artists of their respective eras surprisingly consistently. Hindsight may show the Whitney scoring poorly in 1937, when the big discoveries were Ralston Crawford and Lorser Feitelson, but the '45 show sounds impressive—it included William Baziotes, Romare Bearden, Max Ernst, Hans Hofmann, Matta, Robert Motherwell, Mark Rothko, Dorothea Tanning, and Mark Tobey. More recently the curators who put Jean-Michel Basquiat, John Coplans, R.M. Fischer, Eric Fischl, Keith Haring, Jenny Holzer, Barbara Kruger, Robert Longo, David Salle, Cindy Sherman, and Mark Tansey in the 1983 Biennial can hold their heads high, whatever the reaction was at the time.

Journalistic insight perennially disintegrates in contact with the Biennial, and for us players there is a perverse appeal in watching the process. Here's John Gruen in *New York* magazine in December 1969: "What evil genius prompted the Whitney's selections committee to root out a John Baldessari... as [an] exciting new talent?" Then there's Emily Genauer's *New York Post* passage on the 1970 Annual: "How shall I classify Vija Celmins' six-foot tall reproduction...of a hair comb...Joel Shapiro's *Shelf Pieces*...or Barry Le Va's *Cleaved Wall*...? File them under 'junk' is how." Duller because more chronic are the indictments of the exhibition as a whole. Hilton Kramer has made the Whitney's current administration something of a personal Moby Dick, but they shouldn't feel singled out—here he is in a *Times* of nearly 20 years ago: "It will hardly be a surprise to anyone, I suppose, to hear that the 1977 Whitney Biennial...is an unendurable bore."

There are, of course, more favorable responses to the Biennial, but these too risk comedy with the passage of years. The *Time* magazine of 3 January 1964 breathlessly hailed Grace Hartigan and James McGarrell as the rising stars of that year's Annual—a show that also gave us Agnes Martin and Frank Stella. Lawrence Alloway's 1972 advice on how to organize future shows, on the other hand, seems weirdly prescient, given the Biennial of 1993: "The Annual should be handed over to special interest groups for exhibitions organized on the basis of sex and race. Women artists (black women artists might want their own show), black artists and Puerto Rican artists should be given the space on the museum's calendar and the funds to present the shows they are struggling to put on now." With the Whitney Biennial, it seems, everyone's an armchair curator.

Top: 1st Biennial Exhibition of Contemporary American Painting, November 1932–January, 1933, Installation View, 10 West 8th Street

Center: 1964 Annual Exhibition of Sculpture, Installation View, West 54th Street

Bottom: 1995 Biennial Exhibition, Installation View, 945 Madison Avenue

1990S

Gary Simmons, *Lineup*, 1993

The 1993 Biennial emphasized contemporary art's embrace of a new political aesthetic and a revival of social content. Placing eight pairs of gold-plated sneakers before an abstract pattern of height markings on the wall of a police lineup, Gary Simmons created a theatrical rendition of the inner city's equivalent of the casting call.

Diana Thater, *The Bad Infinite*, 1993
3 color laserdiscs, 3 laserdisc players, 1 sync box and 3 video projectors, and film gels (1995 Biennial)

Diana Thater's video-based works reappear in the 1997 Biennial, which brings to a conclusion the unprecedented history of this century's succession of styles mapped by the Whitney's surveys. Once again, viewers are offered a unique opportunity to comprehend the many directions of contemporary art within a single exhibition.

Kerry James Marshall, *Watts 1963*, 1995. Acrylic and collage on canvas. Saint Louis Art Museum, Missouri, Minority Artists Purchase Fund

Photography credits:
David Allison: p. 20; Shigeo Anzai p. 8; Sarah Barrett: pp. 3, 6, 12, 13; Lina Bertucci: p. 6, Geoffrey Clements. pp. 6, 15, 16, 17, 20; Dietmar: p. 17; George Hirose: p. 12; Sandak, Inc/Division of Macmillan Publishing Company. pp. 15, 20; Steven Sloman: pp. 18, 19; Jerry L. Thompson: pp. 6, 18

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LOOKING AHEAD AT THE WHITNEY

Keith Haring: A Retrospective
June 18–September 21, 1997

Sound Objects
June 18–September 7, 1997

Frank Lloyd Wright:
Designs for an American Landscape
June 25–September 14, 1997

Views from Abroad:
European Perspectives on American Art 3
July 12–October 5, 1997

Bob Thompson
September 25, 1997–January 4, 1998

Richard Diebenkorn
October 9, 1997–January 11, 1998

Andy Warhol: Fashion, Style and Glamour
October 30, 1997–January 18, 1998

Opening of the new
Permanent Collection Galleries
November 1997

Arthur Dove: A Retrospective
January 15–April 19, 1998

Bill Viola
February 12–May 10, 1998

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